

A New Transcription and Performance Guide

for J.S. Bach's Flute Partita, BWV 1013,

for Solo Double Bass

by

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## ABSTRACT

The study and performance of J.S. Bach's music has long been essential for every string musician. A transcription of the Flute Partita in A minor, BWV 1013, is an excellent addition to the double bass repertoire. This paper includes a performance guide that discusses the technical and musical considerations of each movement, and a new transcription for double bass.

Chapter 1 introduces the goals of the paper. Chapter 2 is an overview of the transcription that covers the reasoning behind the bowings, fingerings, note alterations, ornamentation, articulation, and interpretation included in the transcription. Chapters 3 through 6 discuss these technical and musical elements in the context of each movement of the Partita. There are two other transcriptions of this piece for double bass, both of which take a different approach to transcribing the music of Bach.

The transcription includes two different versions of the Partita: a version with bowings and note alterations, and a second version that also includes fingering suggestions. The bowings are based on Bach's manuscript of the Violin Partitas in order to accurately recreate bowings that Bach would have written. The suggested fingerings serve as guidance for bassists who study this piece and are included separately to acknowledge that there are other fingering possibilities.

DEDICATION

To my mother, Saihong Wang.

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## CHAPTER 1

### INTRODUCTION

The double bass repertoire is an ever-expanding collection of pieces originally composed for the instrument as well as transcriptions of works for other instruments. Johann Sebastian Bach's Flute Partita, BWV 1013, transcribed by the author for the double bass is an incredible addition to this repertoire. Bach's Cello Suites have found a well-deserved home in the standard double bass repertoire, and BWV 1013 provides bassists the same opportunity to perform the music of Bach, while expanding the options available.

This document aims to provide a newly edited transcription of BWV 1013 for double bassists, accompanied by a performance guide for each movement that focuses on bowings, fingerings, note alterations, ornamentation, and articulation, and a recording of the entire piece. The information in the performance guide is intended to aid in the study and performance of this piece so that it is accessible to a wide range of double bassists. A larger goal of this project is to encourage double bassists to make BWV 1013 a part of the standard double bass repertoire.

There are two other transcriptions of this piece for double bass, both of which take a different approach to transcribing the music of Bach. This transcription models all bowings after Bach's original bowings in the Violin Partitas, while Ryan Ford's transcription includes a motivic analysis of the Allemande which influences his bowing choices throughout all four movements.<sup>1</sup> The transcription created by Richard

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<sup>1</sup> Ryan K. Ford, "Johann Sebastian Bach, Partita in A Minor for Solo Flute, BWV 1013: An Analysis and Transcription for the Double Bass." (DMA diss., University of Hartford, 2013): x.

Dubugnon includes recommended bowings without the reasoning behind them.<sup>2</sup> Neither transcription includes information on other aspects of performance including fingerings and ornamentation, while this performance guide does address these challenges.

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<sup>2</sup> Jean-Sébastien Bach, *Sonate BWV 1013 original pour flûte à bec*, ed. Richard Dubugnon (Paris: Gérard Billaudot Éditeur, 2013).

## CHAPTER 2

### TRANSCRIPTION OVERVIEW

BWV 1013 includes four movements entitled Allemande, Corrente, Sarabande, and Bourrée Angloise, all originally in A minor. In this transcription, the entire piece has been transposed to G minor for several reasons. The key of G minor is very accessible on the double bass because open strings and natural harmonics are frequently available in the key. Additionally, when the piece is performed in solo tuning (in which all strings are tuned up one whole step from G-D-A-E to A-E-B-F sharp) the piece will sound in the original key of A minor.

When pitch information and tonality are discussed in this paper, they are discussed in the key of G minor. This allows the reader to easily apply any information from the performance guide to the transcription.

“The only surviving copy of BWV 1013, entitled Solo p[our la] Flute traversiere par J. S. Bach, begins directly after an autograph, calligraphic fair copy of BWV 1001-1006 (Bach’s Six Violin Sonatas and Partitas).”<sup>3</sup> “Scholars believe the composition date of BWV 1013 to be during the 1720’s, surrounding Bach’s other solo or pedagogical works including his Six Violin Sonatas and Partitas for (BWV 1001-1006), Six Cello Suites (BWV 1007-1012), and the first book of *The Well-Tempered Clavier* (BWV 846-869).”<sup>4</sup> However, the manuscript was not discovered until 1917, in the collection of German musicologist Wilhelm Rust (1822-1892).<sup>5</sup>

“Flutists today now call this work a ‘partita,’ although the work was not named as such. However, the name is fitting: during the 18th century the term ‘partita’ could apply

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<sup>3</sup> Jennifer Mae Piper, “Dance Influences in Johann Sebastian Bach’s Partita in A Minor for Solo Flute, BWV 1013.” (DMA diss., University of Hartford, 2015): 22.

<sup>4</sup> Piper, “Dance Influences,” 22.

<sup>5</sup> Piper, “Dance Influences,” 25.

to any sort of multi-movement instrumental piece resembling a suite that included dance forms or other headings for the differing movements. In the case of this work, all of the movements are all entitled with names evoking dance forms and share a common key.”<sup>6</sup>

This performance guide dedicates a chapter to each movement, and aspects of performance are discussed in the order listed here: bowings, fingerings, note alterations and inconsistencies, ornamentation, and articulation and interpretation. The following general information pertains to all movements.

### Bowings

The inclusion of bowings in the accompanying transcription of the partita was a challenge because the original copy of the manuscript included no slurs as phrase markings for flutists. String players use bowings to emphasize phrasing, to bring out melodic content, and to facilitate technically difficult passages. It is imperative that the double bassist performing this piece use bowings that Bach would have used, therefore, all of the bowings included in this transcription are based on Bach’s original bowings found in the manuscript of his Six Violin Sonatas and Partitas (BWV 1001-1006).

### Fingerings

The ultimate goal when choosing fingerings for all movements of this Partita is to keep the clean, pure sound stylistically associated with Baroque music. This piece is not originally written for the double bass, so there are passages that do not lay easily on the instrument. Choosing effective fingerings makes learning the piece much faster and performing it much more physically comfortable. Just as with the bowings, this transcription keeps the fingerings as consistent as possible. The recommended fingerings focus on horizontal playing rather than vertical playing, where string crossings

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<sup>6</sup> Piper, “Dance Influences,” 25-26.

are used in order to avoid shifting whenever possible. The double bass is clearly a large instrument, and it can be difficult to avoid long distance shifts at times, but an effort has been made to keep the hand in one position and shift only when necessary. The following techniques help facilitate horizontal playing and are discussed in subsequent chapters: Extensions, extensions in thumb position, parallel fingerings, open strings and harmonics, thumb position in lower positions, and fingering sequences. The extensions discussed work well for bassists with medium to large hands. Performers with smaller hands may have to incorporate additional shifts.

#### Note Alterations and Inconsistencies

This transcription alters a few notes from the original Partita for Solo Flute. In some instances, the reason behind the alteration is to make a passage accessible on the double bass. Other note alterations are based on the assumption that Bach would have written a passage differently if he had been writing expressly for the double bass rather than the flute. Additionally, a few notes in the copyist manuscript may differ from what Bach intended. Justification has been given to all changes in this transcription from the manuscript.

#### Ornamentation

Walter Emery stated, “...there are no absolutely right schemes of ornamentation; but many schemes, each valid in certain circumstances. The player should put aside all ideas of absolute rightness, and aim instead at an attainable goal – a consistent personal style of ornamentation that will serve, like his phrasing and tempi, to distinguish his Bach-playing from other people’s.”<sup>7</sup> With this idea in mind, several examples of possible ornamentation to be used on the repeat of each section are discussed for each movement,

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<sup>7</sup> Walter Emery, *Bach's Ornaments* (London: Novello and Co Ltd, 1953), 10.

to serve either as a starting point or inspiration for each musician's own performance of this work.

#### Articulation and Interpretation

Technical and musical considerations are discussed in each chapter in order to convey the style of the individual movements while performing on the double bass.



## CHAPTER 3

### ALLEMANDE

An allemande is the standard choice for a first movement in a baroque suite or partita. It is a German dance in quadruple or duple meter, written in binary form with two roughly equal parts.<sup>8</sup> The Allemande from BWV 1013 fits the standard mold with some deviation: it is written in common time, it is in binary form, and each half is 19 and 27 measures, respectively. The asymmetrical structure, in which the first has fewer measures, is in keeping with Bach's typical allemande form.<sup>9</sup>

When considering melodic content, this particular allemande is very similar to those found in Bach's Cello Suites and Violin Partitas, and parallels can also be drawn between this movement and the prelude movements of the G Major Cello Suite, the E Major Violin Partita, and the C Major Well Tempered Clavier Prelude because of the arpeggios and perpetual motion characteristics of the melodic material.

The basic tempo of Bach's allemandes is andante<sup>10</sup> with "the degree of andante...modified in turn by the note values present."<sup>11</sup> The uninterrupted sixteenth-notes help set the tempo in this movement of the Flute Partita, which means that a double bassist, who is not limited by lung capacity, has the flexibility to perform the Allemande at a slightly slower tempo than a flutist.

"Two distinctive melodic features characterize most allemandes - each of the two main parts typically begins with a single short anacrusis or upbeat leading to a full chord,

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<sup>8</sup> Allen Winold, *Bach's Cello Suites, Analyses and Explorations*, vol. 1, 2 vols. (Bloomington, IN: Indiana University Press, 2007), 8, 34.

<sup>9</sup> Winold, *Bach's Cello Suites*, 34.

<sup>10</sup> Clemens-Christoph von Gleich and Johann Sonnleitner, *Bach Tempo Guide* (Goteborg: GOArt Publications, 2002), 121.

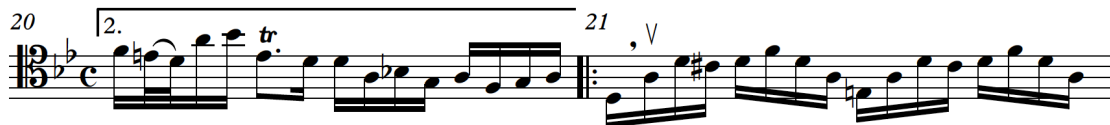
<sup>11</sup> Gleich, *Bach Tempo Guide*, 122.

and each part typically ends with a post-cadential gesture lasting a full bar.”<sup>12</sup> Again, this allemande fits the mold with some deviation. Rather than a single eighth-note upbeat as is typical, this allemande has a sixteenth-note rest on the downbeat of the first measure, followed by an arpeggiated series of seven sixteenth-notes. As a result, the first two beats act as a pick up to the G on beat three, which is the arrival of the tonic.



**Figure 1.** Allemande measure 1, Arpeggiated pick-up figure

The post-cadential gestures found in each half of the movement are more typical of a Bach allemande. In the second ending of the A section, measure 20, the cadence resolves on beat three in D Minor, followed by a D Minor arpeggio figure that carries through to the first beat of measure 21.



**Figure 2.** Allemande measures 20-21, Post-cadential gesture

Similarly, the B section cadences in G Minor on the third beat of measure 46, followed by a G Minor arpeggio ending in measure 47 the first time, and measure 49 the second.



**Figure 3.** Allemande measures 46-47, Post-cadential gesture

<sup>12</sup> Winold, *Bach's Cello Suites*, 34.

## Bowings

The Allemande movement of this Partita allows for many different bowing options because of the perpetual motion of the constant sixteenth-notes. It is acceptable to perform the piece using all separate bows, based on the bowings found in other movements by Bach, including the Prelude from the E Major Violin Partita and the Double No. 2 from the B Minor Violin Partita. Neither of these movements is an allemande, and both have faster tempi than a typical allemande, but they contain the perpetual motion also present in this movement.

“The unremitting sixteenths are a flaming sword against glib fluency, and an invitation to intelligent musicianship.”<sup>13</sup> Therefore, in this transcription, separate bows and slurs are included in order to follow the example of the allemandes of the Violin Partitas, to keep the music interesting, and to bring out the harmony. Bach’s bowing decisions are dictated by the shape and direction of the music, and the bowings in this movement do the same. There are three different bow groupings that have been used for this movement: separate bows, which are the most common and discussed above, the groupings of 3+1 and 1+3, and the grouping of 2+2.

Groups of sixteenth-notes are often a combination of a leap and three notes in an ascending or descending scale or arpeggio. In Bach’s music, the three scalar or arpeggiated notes are commonly slurred together, and the note requiring a leap is separate, resulting in a grouping of 3+1 or 1+3. For example, in the third measure of the Allemande, the second and fourth beats include a leap from the first to second note, followed by three notes descending in stepwise motion. In this transcription, the notes

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<sup>13</sup> David Ledbetter, *Unaccompanied Bach, Performing the Solo Works* (New Haven and London: Yale University Press, 2009), 272.

have been grouped as 1+3, in order to facilitate the leap and to bring out the scalar figure. The same grouping can be found in Bach's original bowing of the first measure of the Allemande from the D Minor Violin Partita. The slurred notes may also comprise an arpeggio rather than a scale as found in the third beat of measure five.



**Figure 4.** Allemande measure 3, 1+3 Bowing



**Figure 5.** Violin Partita in D Minor, Allemande measure 1, 1+3 Bowing



**Figure 6.** Allemande measure 5, 1+3 Bowing

The grouping of 1+3, is also found in measure 40 with a slightly different melodic shape. The separate notes taken by themselves create the melodic line, while the slurred notes in each of the first three beats are a repeated neighbor-tone pattern. The grouping used here brings out the melodic line of the separate notes.



**Figure 7.** Allemande measure 40, 1+3 Bowing

The grouping of 3+1, is found in measures seven and eight of the Allemande. This particular example is bowed in a way to bring out the sequential root position triads that

fill in the harmony. The same bowing choice can be found in the Allemande from the D Minor Violin Partita in measures four and five.



**Figure 8.** Allemande measures 7-8, 3+1 Bowing



**Figure 9.** Violin Partita in D Minor, Allemande measures 4-5, 3+1 Bowing

The groupings of 1+3, and 3+1, do not need to be used every time a set of sixteenth-notes displays these characteristics. Even in Bach’s original allemande bowings from the Violin Partitas, the notes are not slurred the same way each time. It is up to the performer to do what is comfortable on their instrument while being as consistent as possible with their bowing choices. The bowings in this transcription use Bach’s bowings as a guide to accomplish that.

The final bowing used in this movement is the grouping of 2+2. In the Allemande, each pair of two-note slurs starts with the same pitch but moves by step or small interval to a different note. Examples can be found in measures 32 and 33. This bowing decision is similar to the 2+2 groupings found in the Prelude of the E Major Violin Partita. In measure 39 and 40, the notes under the two-note slur are an exact repetition.



**Figure 10.** Allemande measures 32-33, 2+2 Bowing



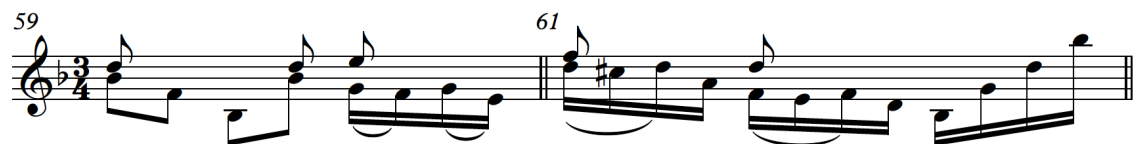
**Figure 11.** Violin Partita in E Major, Preludio, 2+2 Bowing

In some instances, there are multiple bowing options for a particular passage. In the third beat of measure six, and the second beat of measures 12, and 13, of the Allemande, the sixteenth-notes could potentially be played separately, grouped as 1+3, 3+1, or 2+2. In this transcription, they are bowed as 2+2, to emphasize the repeated note.



**Figure 12.** Allemande measures 6, 12-13, 2+2 Bowing

In Bach's own manuscripts, there are examples of the same melodic figure being bowed differently. In the Chaconne, measures 59 and 61, Bach changes the bowing from 2+2 to 3+1 for the same melodic content.



**Figure 13.** Violin Partita in D Minor, Chaconne measures 59, 61, Change in bowing

In this Allemande, measures two and three contain the same melodic content, but each measure has been bowed differently.



**Figure 14.** Allemande measures 2-3, Change in bowing

In Baroque music, when musical material is repeated, it is common to add ornamentation the second time to add interest. The same can be accomplished by changing the bowing as is done here. These examples show that there is not one correct bowing choice. Once again, it is up to the performer to consider the phrasing, the limitations of the instrument, and what Bach has done in other pieces.

### Fingerings

With traditional fingerings, the interval covered on the double bass between the first and fourth fingers is a major second. By using extensions, that distance is increased to a minor third by releasing the thumb from the back of the neck. This technique is used below thumb position, in the positions around the shoulder of the bass. Extensions are helpful in the Allemande in order to decrease the constant need to shift.

In measure two of the Allemande, an extension can be used to eliminate a shift. On beat two, the third sixteenth-note is a D played with the first finger on the G string. Rather than shifting back to first position to play the following C, the C is played on the D string with the 4th finger. The hand remains in the extended position to play the B-flat with the second finger on the D string. The same concept is used on the final beat of measure two. The final three sixteenth-notes are played on the D string using the extension fingering of 4-2-1. A traditional fingering would require a shift and use the fingering 4-1-1. The extension eliminates a shift and helps keep the melodic motion clean.



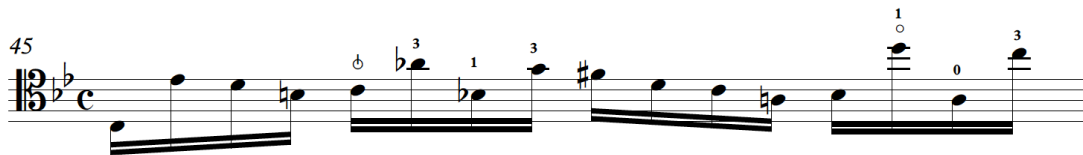
**Figure 15.** Allemande measure 2, Extension fingering

In measure 29 of the Allemande, the entire measure can be played in the same position, with the first two notes, A and C, spanning a minor third, played with the first and fourth fingers, and the next two notes, F and E, played with the fourth and third fingers, rather than the traditional fourth and second.



**Figure 16.** Allemande measure 29, Extension fingering

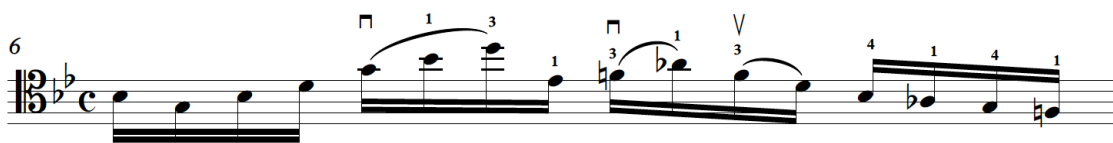
An additional example of an extension is found in measure 45 on the final two sixteenth-notes of beat two. The B-flat and G are played with the first and fourth fingers as the thumb releases from the back of the neck in order to facilitate the extension. This fingering system is used through the movement.



**Figure 17.** Allemande measure 45, Extension fingering

Extensions in thumb position differ physically from extensions below thumb position. The double bassist must raise and bend the wrist in order for the third finger to reach farther, often releasing the thumb from the string. In measure six of the Allemande, on the second beat, to play the first three sixteenth-notes, the thumb plays a harmonic on G, the first finger plays B-flat, and the third finger plays the D as a harmonic. The performer rolls through the three fingers while raising the wrist to reach each one.





**Figure 18.** Allemande measure 6, Extension fingering in thumb position

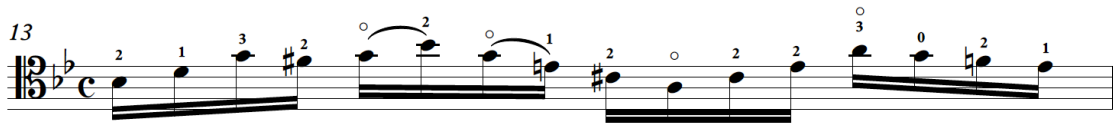
Parallel fingerings are necessary when playing fourths in thumb position. The double bass is tuned in fourths which can make it difficult to play the interval at a quick tempo. To facilitate this difficult interval in thumb position, the hand turns so that the fingers are pointing towards the bridge and are nearly parallel with the strings. This allows two different fingers to play a perfect fourth on two strings.

In measure nine, the perfect fourth between F and B-flat in the first beat can be played with a parallel fingering rather than incorporating a shift. The performer uses the thumb to play D as a harmonic on the D string, and then uses the second finger to play F on the D string and the third finger to play B-flat on the G string in parallel position.



**Figure 19.** Allemande measure 9, Parallel fingering

Measure 13 contains another parallel fingering that utilizes the numerous harmonics available on the double bass in order to keep the passage in one position. On the third beat, the C-sharp is played with the second finger on the A string, followed by an A harmonic with the thumb, another C-sharp, and then an extension of the second finger to E on the A string. A parallel hand position is used to play the following A on the D string with the third finger, and the thumb plays the harmonic G on the G string.



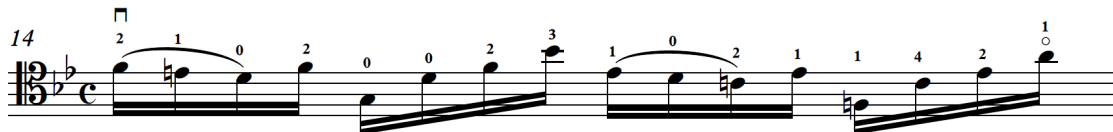
**Figure 20.** Allemande measure 13, Parallel fingering

Open strings and harmonics can both be used to the performer's advantage. There are many natural harmonics on the double bass that can be used to avoid shifts. In measure seven, the A in the last beat can be played as a harmonic on the D string rather than shifting, which keeps the passage all in the same position, and highlights the resonance of the harmonic.



**Figure 21.** Allemande measure 7, Harmonic fingering

In measure 14, the first sixteenth of the second beat can be played with an open G.

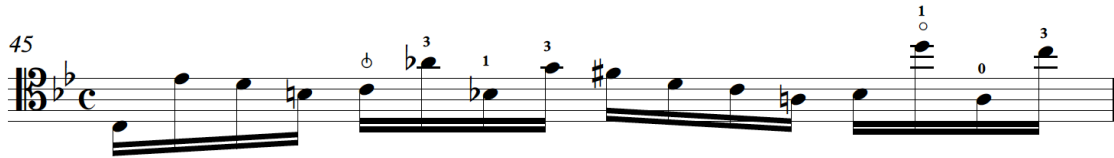


**Figure 22.** Allemande measure 14, Fingering with open string

The first finger is used on the very first sixteenth-note of the piece in order to start with a strong sound. However, on the repeat, a harmonic can be used in order to add interest and variety.

Thumb position can be used in the lower positions in order to avoid shifting and increase agility in the left hand. Thumb position traditionally begins with the thumb one octave above the open string. In measure 45 of the Allemande, shifting is avoided if the

bassist uses the thumb to play the C on beat two, and the fourth finger to play the following A-flat.



**Figure 23.** Allemande measure 45, Thumb position in lower position

A bassist with larger hands could also use an extension fingering in this passage and play the C and A-flat with the first and fourth fingers, but this is not physically possible for everyone. Thumb position avoids the shift even with a large distance between the two notes.

Fingering sequences reflect melodic sequences in the music by using the same fingering pattern as the musical figure moves up or down. Using a set of the same or very similar fingerings, and therefore the same hand position, improves facility and intonation on the double bass. There is a descending sequence in measure 17 of the Allemande, and a fingering sequence can be used to simplify the fingerings and highlight the melodic progression. The same concept is found in measure 42 in another descending sequence.



**Figure 24.** Allemande measure 17, Fingering Sequence



**Figure 25.** Allemande measure 42, Fingering Sequence

## Note Alterations

In the Allemande, the only note alteration that has been made is the A on the fourth beat of measure 22. The note has been lowered one octave from the original in order to reflect the melodic material in measure two. The melodic shape of these two measures is exactly the same except for the original A on beat four of measure 22. By lowering the A by an octave, the melodic shape of the second measure can be recreated.



**Figure 26.** Allemande measure 2



**Figure 27.** Allemande measure 22, Original notes and alteration

The standard range of the flute restricted Bach from writing the low A in measure 22. The lowest note on the flute is C<sup>4</sup> so in a piece in A minor, the lowest A and B must be taken up an octave. The bass has a lower range, making it possible to play the low A (originally a B before being transposed for this transcription). It is also an open string on the bass, which creates a nice resonance as well.

## Ornamentation

On the repeat, in measure three, a trill beginning on the main note can be added to the B-flat in the fourth beat. In a trill, the note is ornamented with the diatonic upper neighbor-tone without a prefix or closing note.<sup>15</sup> Due to the quick tempo, there is no

<sup>14</sup> F. B. Chapman, *Flute Technique* (London: Oxford University Press, 1958), 5.

<sup>15</sup> Emery, *Bach's Ornaments*, 34.

room for many notes during the trill. The double bassist will play B-flat, C, B-flat, rather than the printed B-flat.



**Figure 28.** Allemande measure 3 with ornamentation

In measure eight, a passing tone can be added between the A and C in the fourth beat, or two passing tones can be added, a G and a B-flat.



**Figure 29.** Allemande measure 8, Ornamentation options

In measures 19 and 20, a trill, signified by the letters **tr**<sup>16</sup> can be added to the E, to signify the arrival of the final cadence of the section.



**Figure 30.** Allemande measures 19 and 20 with ornamentation

#### Articulation and Interpretation

The ideal tone quality for the Allemande is clean and transparent. This is achieved with a focus on bow speed rather than weight. A détaché bow stroke works well for this movement, as many separate bowings are used. The performer should stay mainly in the upper half of the bow and away from the frog in order to create a lightness in the sound. Playing too near the frog can sound too rough and aggressive for this

<sup>16</sup> Emery, Bach's Ornaments, 34.

movement. The changes between up bows and down bows should not leave interruptions in the sound in order to preserve the flow of the dance.

“The unusual (for an allemande) opening actually provides a useful clue for shaping throughout the movement. In this style, beginnings and endings are often elided (a note can be at the same time the end of one shape and the beginning of the next) and function is ambiguous.”<sup>17</sup> With this in mind, the performer should take a breath after the D in measure nine and emphasize the B-flat on the third beat to reflect the seven-note pick-up figure reminiscent of the beginning.



**Figure 31.** Allemande measure 9, Phrasing

Similarly, at the end of the A section, before moving on to the B section, the down beat is given, but there should still be a breath after the D in measure 21, to emphasize the seven-note pickup leading into beat three of measure 21.



**Figure 32.** Allemande measure 21, Phrasing

A perpetual motion movement like this is possible for a string player, while a flutist would need to breath at these points. The double bass performer must remember that Bach wrote this movement for flute and consider where a flutist would have to take a breath before moving on. Therefore, suggested breath marks are placed throughout this movement.

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<sup>17</sup> Ledbetter, *Unaccompanied Bach*, 272.

The performer should also consider the dance characteristics of an allemande when deciding on his or her interpretation. Traditionally, an allemande “is a processional for a couple or group of couples, consisting of three walking steps forward (or backward), then a lifting of one foot into the air (a *gréve* or *pied en l’air*).”<sup>18</sup> These dance steps place weight on beats one, two, and three, while lifting or relaxing on beat four, all within a walking tempo.

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<sup>18</sup> Piper, “Dance Influences,” 30.

## CHAPTER 4

### CORRENTE

The Corrente is a fast Italian dance in 3/4.<sup>19</sup> “‘Courante,’ the title of the second dance of a typical Baroque suite, means “running” in French. In the Baroque period this dance appears in two quite different styles - an Italian style in fast triple meter with running sixteenth-notes or eighth-notes, and a French style in moderate triple meter with more complicated rhythmic patterns.”<sup>20</sup> “In both styles, the courante is in binary form, and each section usually begins with a short anacrusis...The Italian style is more robust and straightforward.”<sup>21</sup> Bach uses both 3/4 and 3/8 in his correntes, and it is understood that they are to be played in an allegro tempo.<sup>22</sup> The running style of the constant sixteenth-notes and the allegro tempo create a dance movement that showcases the “fluency and brilliance”<sup>23</sup> of the performer.

Played on the double bass, the Corrente is the most technically challenging movement of the Partita, primarily due to the sixteenth-notes in an allegro tempo. Small comparisons can be drawn between this movement and the Courante from the G Major Cello Suite. Both are in 3/4 and contain running sixteenth-notes, as do many courantes and correntes, but a recurring melodic motive can be found in both of these movements. The motive contains four sixteenth-notes and includes a lower neighbor-tone and a descending third. Examples can be found in measure five of the cello Courante and measure 30, of the flute Corrente. These melodic similarities give the movements a similar quality.

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<sup>19</sup> Mary Cyr, *Performing Baroque Music* (Portland, OR: Amadeus Press, 1992), 43.

<sup>20</sup> Winold, *Bach's Cello Suites*, 45.

<sup>21</sup> Winold, *Bach's Cello Suites*, 45.

<sup>22</sup> Gleich, *Bach Tempo Guide*, 123.

<sup>23</sup> Ledbetter, *Unaccompanied Bach*, 275.





**Figure 33.** G Major Cello Courante measure 5



**Figure 34.** Corrente measure 30

### Bowings

A helpful source for plausible bowings to be used in the Corrente is the Double of the Corrente from the B Minor Violin Partita. While the B Minor Corrente consists of mainly eighth-notes in 3/4, the Double contains running sixteenth-notes. Therefore, the slurs added to the Corrente in this transcription are based on Bach's original bowings found in the B Minor Violin Partita.

The most commonly used bowings for constant sixteenth-notes in this movement are 3+1, and separate bows. The grouping of 3+1 is used for slurring three sixteenth-notes moving in upward stepwise motion, followed by a leap downward, as in measures seven through nine. The same grouping, with slightly different melodic motion, is found in the Double of the Corrente of the B Minor Violin Partita in measure 73.

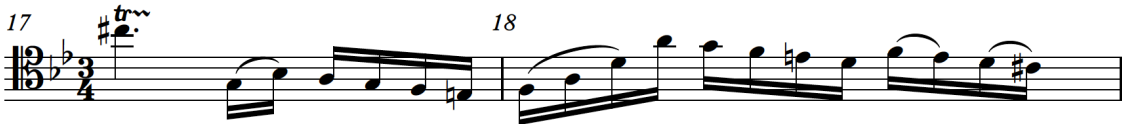


**Figure 35.** Corrente measures 7-9, 3+1 Bowing



**Figure 36.** Violin Double of the Corrente in B Minor measure 73, 3+1 Bowing

The grouping of 2+2 is commonly used for pairs of sixteenth-notes moving in descending stepwise motion or in small intervals, and is less frequently used for ascending leaps. Both instances of this bowing can be found in measures 17 and 18 of the Corrente, and 43 and 44. This model for bowing is found in measure 77 of the B minor Violin Partita.



**Figure 37.** Corrente measures 17-18, 2+2 Bowing



**Figure 38.** Corrente measures 43-44, 2+2 Bowing



**Figure 39.** Violin Double of the Corrente in B Minor measure 77, 2+2 Bowing

Occasionally, a 1+3 grouping is used, including measures 35 through 37. The second beat of each of these measures is the same, and the slur on the last three sixteenth-notes encompasses the neighbor-tone.



**Figure 40.** Corrente measures 35-37, 1+3 Bowing

### Fingerings

In the Corrente, as in the Allemande, using fingerings that allow the performer to stay in the same position and keep the shifts as short as possible is essential. The allegro tempo demands the creative fingerings and extended techniques that were discussed in the previous chapter: extensions, extensions in thumb position, parallel fingerings, open strings and harmonics, thumb position in lower position, and fingering sequences.

Extensions fingering passages are found throughout this movement, and many incorporate a quick shift to accommodate large intervals. Measures seven through nine contain a series of sixteenth-notes with three ascending scalar notes followed by a descending third. In the Allemande, the extension of 1-2-4-1 was introduced and is again used in this passage.



**Figure 41.** Corrente measures 7-9, Extension fingering

This particular fingering only works in the positions where the left hand is near the shoulder of the bass because the intervals are physically small enough for the fingers to reach. Lower on the bass, near the scroll, this fingering is not an option. The goal of the fingering choices in this transcription is to eliminate shifting as much as possible, but in some cases, shifting is required. When a shift must be used, the left hand must be prepared by being in the correct shape for the shift, and the thumb must be loose so the hand can move back and forth easily, efficiently, and as quickly as possible.

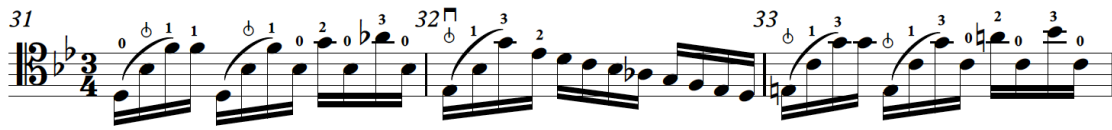
The first group of sixteenth-notes in measure eight combines a fast shift and an extension. The notes C, D, E-flat, C are played with the fingering 1-1-2-4. The distance between C, D, and E-flat is physically too large to play all of these notes on the G string and in one position. The quick shift occurs between C and D on the G string, and the fourth finger extends to play the final C on the D string. The fingerings are clearly labeled in these three measures of the transcription and are to be used as a model for similar passages throughout the Corrente.

Another fingering technique used extensively in this movement is thumb position away from its normal positions. Thumb position traditionally begins with the thumb an octave above the open string, however, to make some passages in this movement work on the double bass, the thumb is used to play pitches in much lower positions. Prior to the C on beat three of measure 25, there are several melodic leaps, which do not allow enough time for the hand to shift back to first position to play the C on the A string, or to use the first or second finger on the E string. A quick shift to use the thumb to play the C on the E string is necessary to keep the left hand in position. For this to be executed correctly, the hand must be prepared and in the correct shape to play in thumb position before the note.



**Figure 42.** Corrente measures 23-25, Thumb position in a lower position

Thumb position is used lower than its normal range in measures 31 through 33.



**Figure 43.** Corrente measures 31-33, Thumb position in a lower position

The D on the first two beats of measure 31 can be played using the open string. The intervals after the repeated B-flat grow through the measure, making it impossible to play this passage using a traditional hand position. By using the thumb on the B-flat, first finger on F, second finger on G and the third finger on A-flat, the performer does not need to shift at all. This fingering sets up the hand to use thumb position in measure 32, with the thumb on E-flat, the first finger on B-flat, and the third finger on G. This same fingering can be used in measure 33 by moving the thumb up to E. This is a very large stretch for a double bassist with small hands, and a quick shift may be incorporated between the thumb on E and the first finger on C.

#### Note Alterations

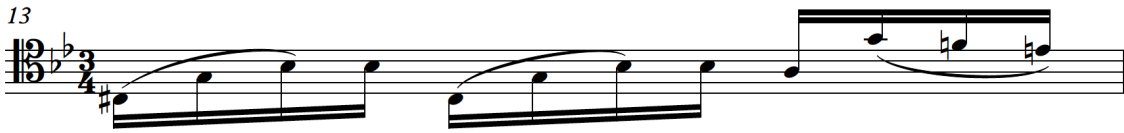
Two notes have been changed in this transcription of the Corrente from the copyist's manuscript. In the original measure 13 (after being transposed for this transcription), the first three notes are C-sharp, B-flat, and G.



**Figure 44.** Corrente measure 13, Original pitches

The intervals created by these pitches, diminished seventh and major sixth, are huge consecutive leaps on the double bass, and at the allegro tempo of this movement, cannot realistically be executed, no matter how fast the performer can shift. In this

transcription, the G has been lowered by an octave and the order of the notes has been changed. This changes the voicing but keeps the harmony and flow of the music intact, and allows the notes to be played all in the same position.



**Figure 45.** Corrente measure 13, Altered pitches

Measure 15 presents the same technical problem. The consecutive leaps of a minor sixth and minor seventh between E, C, and B flat, are too large to be performed at the correct tempo on the double bass. The voicing has been changed in the same way as measure 13 to decrease the size of the intervals and make the passage playable in one position.



**Figure 46.** Corrente measure 15, Original pitches



**Figure 47.** Corrente measure 15, Altered pitches

### Ornamentation

The allegro tempo of the Corrente and the constant running sixteenth-notes do not allow time for many ornaments to be added. Opportunities can be seized, however, on dotted quarter notes and at the end of each section. The performer decides whether these ornaments will be performed both times or on the repeat only.

There are three types of ornaments that have been added to this transcription of the Corrente. Trills, notated with *tr*, are added in measures 4, 10, and 17 to add interest to the dotted quarter notes.



**Figure 48.** Corrente measures 4, 10, 17, Ornamentation on dotted quarter notes

The trill begins on the upper, diatonic auxiliary note.<sup>24</sup> A grace note an octave below the D in measure 44 has been added. This grace note is played before the beat with the original note landing on the beat.



**Figure 49.** Corrente measure 44 with grace note ornament

And finally, double stops have been added to the last three notes to round out the harmony, along with a grace note before the final note.



**Figure 50.** Corrente measure 62 with double stops

The performer must remember that ornaments in Bach's music are an individual decision,<sup>25</sup> and the additions in this transcription are one suggestion.

<sup>24</sup> Emery, *Bach's Ornaments*, 40.

<sup>25</sup> Emery, *Bach's Ornaments*, 10.

## Articulation and Interpretation

A detaché bow stroke is ideal in the Corrente as it was in the Allemande. The faster tempo demands a shorter bow stroke than the Allemande, however, and the performer should keep the bow on the string in the middle part of the bow in order to keep the stroke light and agile. A similar bow stroke is used in the Prelude from the E Major Violin Partita - short and light, but always on the string.

Rhythmic emphasis is linked to the dance characteristics of the corrente. According to Jennifer Mae Piper in her essay, *Dance Influences in Johann Sebastian Bach's Partita in A Minor for Solo Flute, BWV 1013*,

“in the dance, a sideways hop is followed by an underfoot thrust between the larger beat, creating a heavy-light emphasis in the choreography. The groupings in the music reinforce this heavy-light feeling through either rhythmic emphasis or harmony; for example, in 3/4 time, a predominant beat grouping would be a half note followed by a quarter (or a quarter followed by an eighth in 3/8 time), emulating the heavy-light characteristic of the physical movements.”<sup>26</sup>

Technically speaking, this translates into heavier bow weight in the lower half of the bow on the downbeat, and lighter bow weight and faster bow speed on the upbeat.

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<sup>26</sup> Piper, “Dance Influences,” 40.



## CHAPTER 5

### SARABANDE

“The heart and at the same time the resting point in a suite is the sarabande. Its motion is not exactly slow - rather it is pausal, solemn, dignified.”<sup>27</sup> The Sarabande found in this Partita is written in 3/4, and in binary form.

“The signature characteristic of the sarabande is usually said to be accentuation on the second beat in triple meter. This accentuation may be harmonic, created by some form of dissonance on the second beat; it may be agogic, created by having a longer note on the second beat; or it may be melodic, created by having a higher (sometimes lower) pitch on the second beat. Sometimes none of these are present, and performers must then decide if they wish to place a dynamic accent on the second beat in order to bring out this alleged characteristic, or if they will play with the accentuation on the first or third beat.”<sup>28</sup>

The Sarabande of the Flute Partita represents the final, unusual sarabande referenced by Winold that does not have an obvious accentuation on the second beat. In many instances, scalar eighth or sixteenth-notes move through the measure. A closely similar example found in the Bach Cello Suites is the Sarabande from the Fifth Suite. This movement also contains many moving eighth notes and no dotted rhythms. Because of the lack of clear accentuation, the performer will need to use bowings, ornaments, and articulation to emphasize the second beat when appropriate.

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<sup>27</sup> Gleich, *Bach Tempo Guide*, 125.

<sup>28</sup> Winold, *Bach's Cello Suites*, 56.

## Bowings

The “largo” degree of the sarabande<sup>29</sup> and the straightforward rhythms of this particular Sarabande, present the performer with the most freedom in bowing choices of all the movements in this Partita. Using a variety of bowings adds interest just as using ornamentation does, and the bowing choices also assist in emphasizing the phrasing.

The bowings in the previous three movements of this transcription are based on Bach’s original bowings of the Violin Sonatas and Partitas. The sarabandes in the Violin Partitas, however, are much more complex, both rhythmically and harmonically, than the Sarabande from the Flute Partita, and do not serve as realistic models for choosing appropriate bowings. The bowings in this movement, therefore, have been designed to emphasize the second beat when it is musically appropriate, and to connect musical lines.

When the second beat is accentuated, it is often done so in this transcription by slurring the two eighth-notes on that beat. This allows the performer to emphasize the beat by backing off on the second note of the slur and keeps the bowing consistent when the second beat is to be emphasized. There are other options that can be used, such as playing all eighth-notes with separate bows, or slurring the notes on the first and third beats only, but the chosen bowing helps emphasize the beat in the most natural way. The first measure contains an emphasis on the second beat. This bowing is applied to nearly all of the eighth-note passages in this movement.



**Figure 51.** Sarabande measure 1, Bowing

<sup>29</sup> Gleich, *Bach Tempo Guide*, 125.

The second beat is not always emphasized<sup>30</sup> and there are other bowings that can bring out the first or third beat, or obscure a beat entirely. In measure ten, the entire sixteenth-note run is slurred.



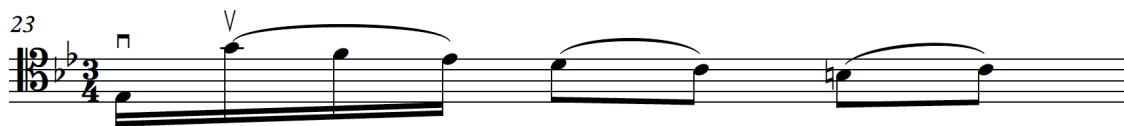
**Figure 52.** Sarabande measure 10, Bowing

In this movement, running sixteenth-notes are slurred as one gesture, or in groups of 4+4+4, as in measure 11. When the sixteenth-notes are grouped in four-note slurs, the highest pitch on beat one is emphasized.



**Figure 53.** Sarabande measure 11, Bowing

The exception to this occurs in measure 23. The large interval between the first two notes necessitates a break in the slur in order for the passage to be technically possible on the double bass.



**Figure 54.** Sarabande measure 23, Bowing

### Fingerings

The goal of fingering choices continues to be keeping the clean, pure sound stylistically associated with Baroque music, but the slower nature of the Sarabande, and

<sup>30</sup> Winold, *Bach's Cello Suites*, 56.

the prevalence of simple eighth-note passages, allows shifting to be used more frequently than the other movements without creating a sloppy or frantic sound. The opening of the movement is best played completely on the D string. The tone color of a lower string compared to the bright G string, is appropriate for the solemn, dignified Sarabande.<sup>31</sup>



**Figure 55.** Sarabande measures 1-2, Fingering

Despite having space for shifting, extensions are still utilized throughout this movement. Sixteenth-note passages, such as measures 11 and 13, sound cleanest when the hand remains in one position.



**Figure 56.** Sarabande measures 11-13, Extension fingering

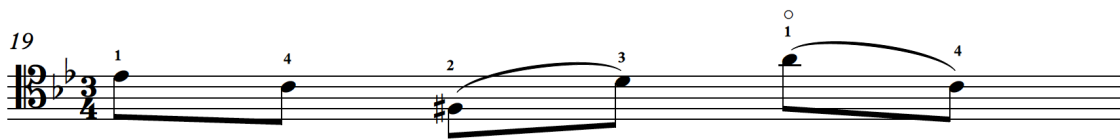
Measure three also contains an extension that allows the focus to remain on the slur and emphasize the second beat. In order to keep the second beat of measure three through the end of measure four in one position, the performer must extend from A to C with a 1-4-2-1 fingering. A double bassist with smaller hands may not be able to comfortably make this stretch but can instead release the first finger from the string and use the thumb as a pivot to reach with the fourth finger.



**Figure 57.** Sarabande measures 3-4, Extension fingering

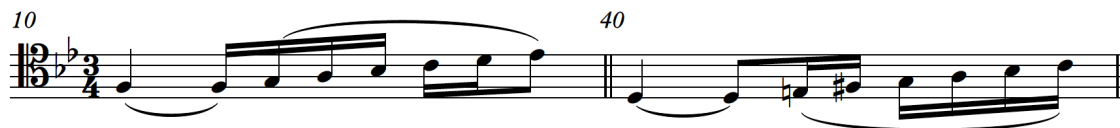
<sup>31</sup> Gleich, *Bach Tempo Guide*, 125.

The use of harmonics serves to preserve the melodic flow of the Sarabande by minimizing shifting. The large intervals found in measure 19 are impossible to play in the same position. It is possible, however, to play the passage in one position if harmonics are used. By playing the F-sharp with the second finger on the A string, harmonic D on the A string with the third finger, and harmonic A on the D string using the first finger, all three notes can be played in very close proximity, eliminating much vertical motion.



**Figure 58.** Sarabande measure 19, Fingering with harmonic  
Note Inconsistencies

The copyist manuscript of the Flute Partita contains what may be a mistake on the copyist's part. Measures 10 and 40 contain very similar material with a slight rhythmic difference.



**Figure 59.** Sarabande measures 10, 40, Original copyist version

In measure 10, the quarter note is tied to a sixteenth-note, followed by a sixteenth-note run that ends on an eighth-note. In measure 40, the quarter note is tied to an eighth-note instead, which allows the sixteenth-notes to run into the following measure seamlessly. The rhythm found in measure 40 is also found in measures 14 and 42. It could be argued that measure 10 contains an error and should have the same rhythm as measures 14, 40, and 42, or it is possible that measure 10 was meant to be unique.

The two existing transcriptions of this piece for double bass take opposite sides on this dilemma. Dr. Ryan Ford changed measure 10 to reflect the rhythm found in the subsequent measures,<sup>32</sup> while Dubugnon uses the rhythms found in the copyist manuscript.<sup>33</sup> Bach's music relies heavily on symmetry and consistency, and therefore, this transcription contains the altered rhythm in measure 10 to reflect those principals.



**Figure 60.** Sarabande measure 10, Altered rhythm

#### Ornamentation

The largo tempo of the Sarabande provides many opportunities for ornamentation in this movement. In the copyist manuscript, the half-note in the second measure has no ornamentation indicated, and there are numerous ways that an ornament could be realized.



**Figure 61.** Sarabande measure 2, Original notes and ornamentation examples

Measures six, eight, and 36, each contain a quarter note with a trill in the copyist's manuscript. This written-out ornamentation displays Bach's intention for the performer to emphasize the second beat in these measures and should be played accordingly.

<sup>32</sup> Ford, *Analysis and Transcription*, 107.

<sup>33</sup> Bach, ed. Dubugnon, *Sonate BWV 1013*, 6.



**Figure 62.** Sarabande measures 6, 8, 36, Original ornamentation

While not necessarily an ornament, double stops added in measure 15 of this transcription fill out the implied harmony and enrich the arrival point in measure 16. The addition of two grace notes to the final note of the A section further signals the arrival point.



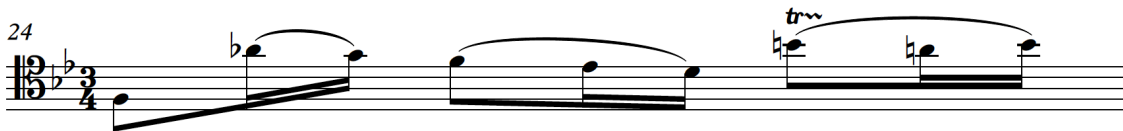
**Figure 63.** Sarabande measures 15-16 with double stops and ornamentation

Examples of this type of writing can be found in Bach's Violin sarabandes, including the B Minor Sarabande, since the instrument is capable of playing multiple notes simultaneously.

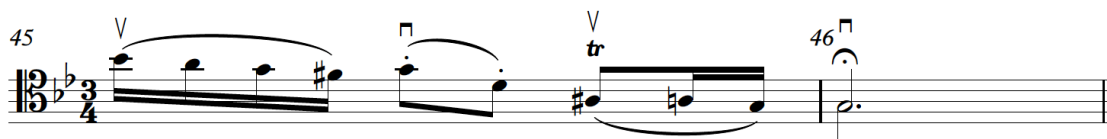


**Figure 64.** Violin Partita in B Minor, Sarabande measures 30-32

On the third beat of measure 24, a trill is added to ornament the cadence. This same type of ornamentation can also be added to the third beat of measure 45 to add interest to the cadential figure. Additionally, the final note on the repeat can be played as a unison with the open G string and a fingered note on the D string in order to emphasize the final resting place of the last note.



**Figure 65.** Sarabande measure 24 with ornamentation



**Figure 66.** Sarabande measures 45-46 with ornamentation

### Articulation and Interpretation

Long, legato bows are ideal in the Sarabande. The challenge lies in performing the string crossings, especially in the sixteenth-note passages, smoothly. The string crossings can be cleanly executed by using small bow-arm movements to keep the bow angle on the string as close as possible to the previous string when changing from one to another.

The relaxed feeling of the movement is rooted in a steady tempo that does not push forward and contains the room to breathe at the end of even small phrases. Two breath marks have been placed in this transcription after measure four and measure 35. These have been included to show two clear phrase endings that need to be complete before moving into the next phrase. There are other places throughout the movement where the same necessary breath takes place, but it is up to the performer to identify each depending on the individual's musical taste.

As discussed several times in this chapter, “The signature characteristic of the sarabande is usually said to be accentuation on the second beat in triple meter.”<sup>34</sup> The

<sup>34</sup> Winold, *Bach's Cello Suites*, 56.



bowing choices in this transcription highlight the measures where this is the case, and the performer can emphasize this further with articulation, bow speed, and bow distribution. Additional bow speed, length, and weight are used on the first note of the eighth-note slur found on the emphasized second beat, and all three elements are tapered on the second note of the slur. This creates the feeling of a heavy note/light note pair giving weight to the second beat.

## CHAPTER 6

### BOURRÉE ANGLOISE

“At the same time that composers of the Baroque period were moving toward establishing the basic suite form of allemande, courante, sarabande, and gigue, they were also experimenting with the incorporation of other movements, frequently French dance types, to bring more variety to the suite form.”<sup>35</sup> “English country dances (*contredanses*) became very fashionable around 1700 in France and elsewhere. They are lighter and more informal than the usual court dances, though often called bourrée or menuet, and that may explain the ‘angloise’ here.”<sup>36</sup> This movement takes the place of the standard gigue, is in 2/4, and binary form. A bourrée is characteristically alla breve (time signature: **2**)<sup>37</sup> and “a bourrée in 2/4 Bach calls a bourrée angloise.”<sup>38</sup>

#### Bowings

The majority of the final movement uses separate bowings which add a heaviness to the dance that works very well for an English country dance. These bowing choices are also seen in Bach’s B Minor Violin Partita, *Tempo Di Borea*. While not a Bourrée Angloise, this is the most similar example of Bach’s original bowings available.

The grouping of 3+1, is also used in this movement. This bowing is used frequently in the Corrente and can be seen in measures three and four of the Bourrée Angloise. The bowing allows a repeated three-note upper neighbor-tone figure to be grouped, followed by a separate bow after a large upward leap.

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<sup>35</sup> Winold, *Bach’s Cello Suites*, 67.

<sup>36</sup> Ledbetter, *Unaccompanied Bach*, 276.

<sup>37</sup> Gleich, *Bach Tempo Guide*, 131.

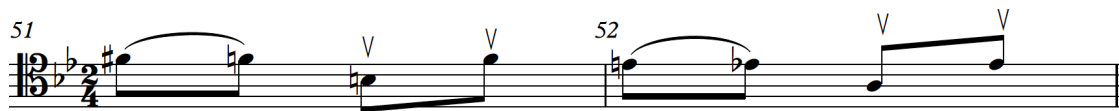
<sup>38</sup> Gleich, *Bach Tempo Guide*, 134.



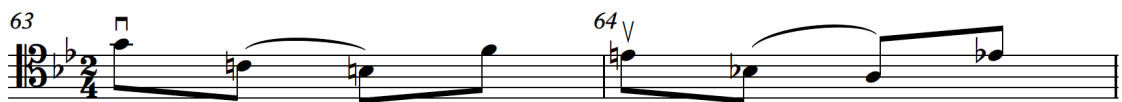
**Figure 67.** Bourrée Angloise measures 3-4, 3+1 Bowing

This is a technical choice, to facilitate the large leaps on the double bass, as well as a melodic one, to highlight the descending moving line created by the final sixteenth-note of each group.

Another diversion from separate bows is found in measures 51 and 52. The chromatic steps are emphasized with the slurs while the dance energy continues with the double up bows on the second beat of each measure. A similar bowing occurs in measures 63 and 64, but in this example, the chromatic steps occur on the second half of the first beat into the second beat.



**Figure 68.** Bourrée Angloise measures 51-52, Bowing



**Figure 69.** Bourrée Angloise measures 63-64, Bowing

The final bowing in this movement is the grouping of 1+3. The sixteenth-notes in measures 67 and 68 arpeggiate through an F-sharp diminished seven chord, and this bowing can be used as an alternative to separate bows. This allows the performer to emphasize the F-sharp, A, and C spelled out in the second sixteenth-note of each group. This bowing is also found in the Corrente movement of this Partita.



**Figure 70.** Bourrée Angloise measures 67-68, 1+3 Bowing

### Fingerings

The Bourrée Angloise presents the most difficult challenge to the double bassist in terms of choosing the most effective fingerings. This movement contains many melodic leaps and fast arpeggios which are common in solo and orchestral flute repertoire, but unfortunately not convenient on the double bass. The sheer size of the instrument makes arpeggios difficult as they usually require shifting for most notes which is disruptive to the melody. The solutions to this problem presented in the transcription are using string crossings and stopped or parallel fingerings when performing quick arpeggios.

String crossings are used in passages such as measures seven through 10, to avoid shifting.



**Figure 71.** Bourrée Angloise measures 7-10, Fingering with string crossings

The first three notes in measure seven are played with a 1-4-1 fingering, followed by the second finger playing a stop fingering that stops both the D and A strings simultaneously in order to play the B-flat and F in quick succession. This saves time that would be used on a shift and keeps the melodic line clean. This same technique is used in measure eight if the performer's fourth finger is able. The fourth finger will play C on the D string

and F on the G string if it can reach. If not, a quick shift using 1 on C and 4 on F can be the solution.

The third finger is also employed to avoid shifting in this movement. In measures 24-28, the third finger is used in combination with extending the hand.



**Figure 72.** Bourrée Angloise measures 24-28, Extension fingering with third finger

Harmonics are used to avoid or facilitate large melodic leaps as they were in the previous movements. The sixteenth-note passage beginning in measure 39 contains a leap of a major 10th from F to A. In order to play this interval seamlessly, without the interruption of shifting, the F in measures 40 and 42 is played on the A string with the second finger, and the A is played as a harmonic on the D string.



**Figure 73.** Bourrée Angloise measures 39-42, Fingering with harmonics

#### Note Alterations

There are two suggested note alterations in this movement: one is included because it is a possibility on the double bass that is not available on the flute, and the second is listed here as an option on the repeat, rather than changed in the score.

The phrase beginning with the pick-up sixteenth-notes into measure 47, contains melodic material in measures 47 and 48, that is repeated a step lower in measures 49 and 50. Bach wrote the low C in measure 48 (a D in the original key of A minor), but in measure 50, wrote the B-flat (a C in the original key) up an octave.



**Figure 74.** Bourrée Angloise measures 47-50, Original notes

The double bass does not have a limited range in this case, and therefore, it is appropriate to lower the B-flat in measure 50, in order to imitate the melodic material that is present in measures 47 and 48.



**Figure 75.** Bourrée Angloise measures 47-50, Altered notes

In measures two and 50, Bach wrote an ascending perfect fifth from G to D.



**Figure 76.** Bourrée Angloise measures 1-2, Original notes

An option presented by Anner Bylsma on his recording of this partita on piccolo cello<sup>39</sup> is to play the D down an octave. This change can work well for lower instruments as the lowered note adds a sense of grounding to the dance, while in the original flute partita, the higher note is very uplifting and light. In this instance, supporting the uplifting character of the Bourrée takes precedence, and in this transcription, the note has not been changed. It has, however, been added as an option in measure 56 to be played on the repeat.

<sup>39</sup> Anner Bylsma, *Sonatas and Partita, Johann Sebastian Bach*, Deutsche Harm Mundi, 2002, CD.



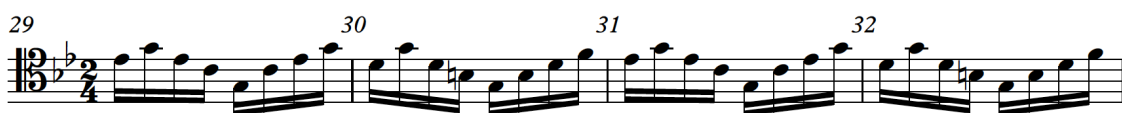
**Figure 77.** Bourrée Angloise measures 55-56, Optional altered notes

Note Inconsistencies

The copyist manuscript of this movement contains another questionable passage. Could the copyist have miscopied a note? In measures seven through 10, a two-bar phrase is repeated, with the exception of one altered note the second time. The same melodic figure is found a step higher in measures 29 through 32, however, this time the phrase is repeated exactly.



**Figure 78.** Bourrée Angloise measures 7-10, Original notes



**Figure 79.** Bourrée Angloise measures 29-32, Original notes

While a case could be made for playing measures seven through 10 as written in the copyist manuscript or changing the questionable note in order for the phrase to be repeated exactly, the presence of the same material later in the piece, is enough information to distrust the copyist. Therefore, the note has been altered in this transcription.



**Figure 80.** Bourrée Angloise measures 7-10, Altered notes

## Ornamentation

The quick tempo and active rhythms of the Bourrée Angloise leave few opportunities for ornamentation, however several suggested ornaments have been added to the transcription. In measure six, a grace note adds interest to the quarter note on the second beat. The first beat of measure 19 includes a trill (tr) to decorate the cadence of the A section. In measure 54, a trill is again added. And in the final measure, a trill is added on the second time only to signal the end of the piece.



**Figure 81.** Bourrée Angloise measures 6, 19, 54, 70 with ornamentation

As with all of Bach’s music, the performer is tasked with incorporating ornamentation that fits Bach’s style and their own musical tastes. These examples are included as a suggestion.

Repeated phrases within a larger section can be changed the second time to add interest. The repeated phrase in measures seven through ten, and also 29 through 31, is performed with less energy and more relaxation on the repeat. This can be done dynamically, by repeating the material at a softer volume, or with a lighter, more separated articulation.

## Articulation and Interpretation

A bourrée should be “played ‘gaily’ with a short and light bow stroke.”<sup>40</sup> The Bourrée Angloise title indicates a similar style to the traditional bourrée, but with a heavier, more rustic quality to the dance. Heaviness is created by emphasizing many of the downbeats, adding bow weight to the eighth-notes, and using short separate strokes

<sup>40</sup> Cyr, *Performing Baroque Music*, 42.



in the lower half of the bow. The sixteenth-notes remain light but are also played in the lower half of the bow.

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APPENDIX A

PARTITA IN G MINOR FOR SOLO DOUBLE BASS, BWV 1013

Partita in G minor for Solo  
Double Bass BWV 1013  
Originally For Solo Flute

Johann Sebastian Bach  
Transcribed by Chunyang Wang

Allemande

3

6

9

11

14

17

20

\* Play ornamentation on repeat only with 2 + 2 bowing.  
+ This ornamentation does not appear in the original manuscript.

23

25

28

31

34

37

39

42

44

46

51

# Corrente

Musical score for Corrente, measures 1-28. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as accents (V), trills (tr), and slurs. The piece features a mix of eighth and sixteenth notes, often beamed together in groups. Measure 1 starts with an accent (V) on the first note. Measure 5 has an accent (V) on the first note. Measure 8 has a trill (tr) on the first note. Measure 12 has an accent (V) on the last note. Measure 15 has a trill (tr) on the last note. Measure 18 has an accent (V) on the first note. Measure 21 has an accent (V) on the first note and a trill (tr) on the last note. Measure 24 has an accent (V) on the first note. Measure 28 has an accent (V) on the first note.

31

34

37

40

43

46

49

52

55

58

60

### Sarabande

Musical score for Sarabande in G minor, 3/4 time. The score consists of eight staves of music, each starting with a measure number. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features various ornaments and articulations, including trills (tr+), mordents (m), and accents (V). The first staff begins with a trill on the first measure. The second staff has a mordent on the first measure and accents on measures 7 and 8. The third staff has accents on measures 12, 13, 14, and 15, and a trill on measure 16. The fourth staff has a mordent on measure 17, a trill on measure 18, and accents on measures 19 and 20. The fifth staff has a trill on measure 23 and accents on measures 24 and 25. The sixth staff has accents on measures 28 and 29. The seventh staff has a trill on measure 34 and accents on measures 35 and 36. The eighth staff has accents on measures 43, 44, and 45, and a trill on measure 46.



### Bourrée Angloise

The image displays a musical score for a piece titled "Bourrée Angloise". The score is written in 12/8 time and consists of ten staves of music. The key signature is one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. Fingerings are indicated by numbers 1-5 above notes. The score begins with a treble clef and a key signature of one flat. The first staff starts with a quarter rest followed by a series of eighth notes. The second staff begins with a measure rest marked '7'. The third staff starts with a measure rest marked '14'. The fourth staff begins with a measure rest marked '22'. The fifth staff starts with a measure rest marked '30'. The sixth staff begins with a measure rest marked '37'. The seventh staff starts with a measure rest marked '43'. The eighth staff begins with a measure rest marked '51'. The ninth staff starts with a measure rest marked '59'. The tenth and final staff begins with a measure rest marked '65' and concludes with a double bar line and repeat dots.

APPENDIX B

PARTITA IN G MINOR FOR SOLO DOUBLE BASS, BWV 1013, WITH FINGERINGS

# Partita in G minor for Solo Double Bass BWV 1013

Originally For Solo Flute

Johann Sebastian Bach  
Transcribed by Chunyang Wang

## Allemande

3

6

9

11

14

17

20

\* Play ornamentation on repeat only with 2 + 2 bowing.

+ This ornamentation does not appear in the original manuscript.

23

25

28

31

34

37

39

42

44

46

# Corrente

The musical score for 'Corrente' is written in a single staff with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The piece consists of 32 measures, divided into eight systems of four measures each. The notation includes various ornaments such as mordents, grace notes, and trills, as well as detailed fingering instructions (numbers 1-4) and breath marks (V). The melody is characterized by a steady eighth-note pulse with occasional sixteenth-note runs and rests.

Measures 1-4: First system, starting with a breath mark (V) and a mordent. Measure 4 includes a trill (tr) and a plus sign (+).

Measures 5-8: Second system, starting with a breath mark (V). Measure 8 includes a trill (tr).

Measures 9-12: Third system, featuring a mordent in measure 10.

Measures 13-16: Fourth system, featuring a trill with a plus sign (tr+) in measure 16.

Measures 17-20: Fifth system, featuring a mordent in measure 17.

Measures 21-24: Sixth system, featuring a breath mark (V) in measure 21 and a repeat sign in measure 22. Measure 24 includes a breath mark (V).

Measures 25-32: Seventh system, featuring a breath mark (V) in measure 25. Measure 32 ends with a final cadence.

31

34

37

40

43

46

49

52

55

58

60

Sarabande

The image displays a musical score for a piece titled "Sarabande". The score is written in 3/4 time and consists of nine staves of music. The key signature is one flat (B-flat). The notation includes various musical symbols and fingerings:

- Staff 1:** Starts with a trill (tr+) and includes fingerings 1, 2, 3, 1, 2.
- Staff 2:** Contains slurs and fingerings 4, 2, 1, 4, 2, 1, 4, 2, 1.
- Staff 3:** Features complex slurs and fingerings such as 3, 4, 2, 3, 4, 2, 1, 2, 1, 4, 2, 1, 2, 3, 2, 1, 3, 1, 2, 1, 2, 4, 4, 1.
- Staff 4:** Includes a trill (tr+) and fingerings 1, 4, 2, 3, 4, 1, 4, 3, 4.
- Staff 5:** Shows a trill (tr+) and fingerings 1, 2, 1, 4, 2, 1, 2, 1, 2.
- Staff 6:** Contains slurs and fingerings 2, 1, 3, 2, 1, 3, 1, 2, 1, 3.
- Staff 7:** Features a trill (tr+) and fingerings 1, 4, 2, 3, 4, 1, 3, 3, 1, 2, 1, 2.
- Staff 8:** Includes slurs and fingerings 2, 1, 2, 4, 1, 2, 4.
- Staff 9:** Contains slurs, a trill (tr+), and fingerings 3, 2, 3, 1, 3, 2, 1.

### Bourrée Angloise

The musical score for "Bourrée Angloise" is written in a single melodic line on a grand staff. The key signature has one flat (B-flat), and the time signature is 2/4. The piece consists of 65 measures, with measure numbers 7, 14, 22, 30, 37, 43, 51, 59, and 65 explicitly labeled. The notation includes various articulation marks such as accents (^), slurs, and breath marks (V). Fingering numbers (1-4) are placed above or below notes to indicate fingerings. There are also some special markings like a double sharp (x) above a note in measure 51 and a plus sign (+) below a note in measure 65. The piece concludes with a repeat sign and a fermata over the final note.



APPENDIX C:

J.S. BACH, SOLO FOR TRANSVERSE FLUTE, BWV 1013, COPYIST MANUSCRIPT<sup>41</sup>

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<sup>41</sup> Johann Sebastian Bach, *Solo p[our la] Flute traversiere, BWV 1013* (Manuscript, N.d. ca. 1722-1723).

Clarinete

~~...~~ nur Bass

Allegretto

The image shows a handwritten musical score for a Clarinet. At the top left, the instrument is identified as 'Clarinete'. To the right, there is a crossed-out line of text and the instruction 'nur Bass'. The score itself consists of ten staves of music, each beginning with a treble clef and a 6/8 time signature. The music is written in a cursive, handwritten style. The first staff is marked 'Allegretto'. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some 'x' marks above certain notes, possibly indicating fingerings or specific articulation. The overall appearance is that of a personal manuscript or a working draft.

Handwritten musical score for a piece titled "Corrente". The score is written on ten staves, with the first staff labeled "Corrente". The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The piece is written in a single system, with a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various ornaments, slurs, and dynamic markings. The piece concludes with a double bar line and a fermata. The signature "Chopin" is visible at the bottom right of the page.

A page of handwritten musical notation consisting of 12 staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The notation includes many beamed notes, suggesting a fast or intricate passage. There are several dynamic markings, including *rit.* (ritardando) and *molto*. The piece concludes with a double bar line and a final note on the twelfth staff.

## BIOGRAPHICAL SKETCH

Born into a family of double bassists in Harbin, China, Chunyang Wang is currently the Principal Double Bass of Arizona Opera and Section Bass with the Tucson Symphony. Mr. Wang has given recitals across the United States, including recently at the Scottsdale Performing Arts Center, Tempe Center for the Arts, and Kerr Cultural Center. He has collaborated in many chamber music projects and has had the privilege of working and performing with the Brentano and Juilliard String Quartets. In addition to leading the double bass section of Arizona Opera, he has performed with the Phoenix Symphony and Arkansas Symphony. Mr. Wang served on the faculty of James Madison University, and has given master classes in the United States and China. He has also been a faculty member at the Philadelphia International Music Festival and Mt. Blanca Summer Music Conservatory.

As a soloist, Mr. Wang has won numerous competitions including the American String Teachers Association Double Bass Competition and the Arizona Double Bass Festival Solo Competition. He has been a two-time Finalist in the International Society of Bassists Solo Competition, won 5<sup>th</sup> Place in the Bass2012 International Solo Double Bass Competition in Copenhagen, Denmark, and was a two-time Semifinalist in the Bradetich Foundation International Solo Double Bass Competition. He also won 2<sup>nd</sup> Place in the Eisenberg-Fried Concerto Competition and Best Double Bass Performance at the Corpus Christi International Music Competition.

Chunyang Wang received his Bachelor and Master of Music degrees from The Juilliard School where he studied with Timothy Cobb, Principal Bassist of the New York Philharmonic. He was a student of Catalin Rotaru while completing his DMA at Arizona State University.